

STYLE SHEET

WORD VERSIONS

Manuscripts should be submitted in .doc format, *not* .docx

GENERAL FORMATTING

Chapters should be formatted:

- on A4 page
- double spaced
- using a standardized European paper size, with margins (2.54cm x 3.17cm) [=1 x 1.2 inches]
- in 12 pt, for both main text and endnotes
- paragraph indents set at 1cm [=0.4 inches]
- indents for long quotations set at 1cm, right and left
- endnotes should be marked with Arabic numbers

Chapter titles and names of authors are set left, in 12pt, and bold

Sections titles within the main text should be set left and in bold; 2 line spaces should be left between the previous section and the title, with one extra space after title

The first line in new sections is not indented

Sections should not be numbered; there is no need to entitle an opening section 'introduction'

The text is not to be indented after set-out quotations, unless a new paragraph is beginning, in which case the text should be indented.

ILLUSTRATIONS

Illustrations should be used scarcely and only where absolutely necessary.

It is the author's responsibility to request any permission required for the use of material owned by others. Costs thereby incurred have to be paid by the author.

In print, the illustration will commonly cover half a page.

To ensure high print quality, a resolution of 300 dpi or higher is required.

Companions to Contemporary German Culture

Please submit the files separately and clearly name them so that they can easily be identified. In the text, please make clear where an illustration is to be placed.

Illustrations should be numbered consecutively within each chapter/contribution.

Please incorporate the titles of all illustrations.

Please put together a list of illustrations containing the source and copyright information.

REFERENCES

Endnotes

References are to be provided in endnotes (with consecutive Arabic numerals), not footnotes. The endnote function in Word should be used at all times.

Monographs

a) Julius Schwietering, *Die deutsche Dichtung des Mittelalters* (Darmstadt: Gentner, 1957), pp. 75-82.

Journal articles

b) Klaus Gantert, 'Durch got und des heiligen grabes eren und ouch durch die schonen juncfrowen: Reliquientranslation und Brautwerbungshandlung im *Orendel*', *Kurtrierisches Jahrbuch*, 39 (1999), 123-44 (p. 130).

Book chapters

c) Christian Kiening, 'Heilige Brautwerbung: Überlegungen zum *Wiener Oswald*', in *Impulse und Resonanzen: Tübinger mediävistische Beiträge zum 80. Geburtstag von Walter Haug*, ed. by Gisela Vollmann-Profe and others (Tübingen: Niemeyer, 2007), pp. 89-100 (p. 90).

Edited volumes

d) *Orality and Literacy in the Middle Ages: Essays on a Conjunction and its Consequences in Honour of D. H. Green*, ed. by Mark Chinca and Christopher Young (Turnhout: Brepols, 2005), p. 24.

Edited texts

e) *König Rother*, ed. by Ingrid Bennewitz (Stuttgart: Reclam, 2000), ll. 825-26.

Example (e) demonstrates referencing line numbers for poetry.

Translations

f) Gottfried von Strassburg, *Tristan*, trans. by Arthur Hatto (London: Penguin, 1960), p. 138.

Multiple volumes

- if the work is in more than one volume, the number of volumes should be given in the form '2 vols', as appropriate
- in a multi-volume work, the number of the volume should be given in small capital roman numerals

g) G. G. Gervinus, *Geschichte der poetischen National-Literatur der Deutschen*, 2 vols (Leipzig: Engelmann, 1835-42).

Example (h) below indicates the form for multi-volume works where there is more than one editor involved:

h) Hugo von Hofmannsthal, *Sämtliche Werke*, ed. by Rudolf Hirsch and others (Frankfurt a. M.: Fischer, 1975–), XIII: *Dramen*, ed. by Roland Haltmeier (1986), pp. 12-22.

Later editions

If the book referenced is a later edition, '2nd edn' (or appropriate) should be placed before the publishing details, preceded by a comma:

i) Gottfried von Strassburg, *Tristan*, trans. by Arthur Hatto, 2nd edn (London: Penguin, 1967), p. 138.

Newspapers

References to articles in newspapers or magazines require (where given) the author's name, title of the article, name of newspaper, the relevant section if appropriate (e.g. 'section G2') and page number(s):

j) Michael Schmidt, 'Tragedy of Three Star-Crossed Lovers', *Guardian*, 'section G2', 1 February 1990, p. 14.

Websites

Web references should be given in brackets (and not underlined. It is not necessary to give a date when the document was last accessed (as in many social science publications).

k) Hans Ulrich Gumbrecht, 'Literary Anthropology?', in Stanford Presidential Lectures in the Humanities and the Arts
(<http://prelectur.stanford.edu/lecturers/iser/gumbrecht.html>)

Capitalization

All titles in or translations into English should use moderated capitalization e.g. 'Wenn kein Credo mehr gilt' ['When no Credo is Left']

Uniformity

The stylesheet should be applied consistently to secondary literature so as to create a uniform look across individual chapters and whole volumes, i.e. unless there is a very good reason to do otherwise (e.g. the titles of creative works), the stylesheet overrules the title or title page of the original.

MISCELLANEOUS INFORMATION**Multiple authors/editors**

If there are no more than three authors or editors, all should be listed. If there are more than three authors, the first should be listed, followed by ‘and others’. This rule applies for all types of work referenced.

Examples:

l) *Orality and Literacy in the Middle Ages: Essays on a Conjunction and its Consequences in Honour of D. H. Green*, ed. by Mark Chinca and Christopher Young (Turnhout: Brepols, 2005), p. 24.

m) Lydia Miklautsch, ‘Salman und Morolf – Thema und Variation’, in *Ir sult sprechen willekomen: grenzenlose Mediävistik*, ed. by Christa Tucsay, Ulrike Hirhager and Karin Lichtblau (Bern: Peter Lang, 1998) pp. 284-306. (NB no comma before ‘and’)

n) Hugo von Hofmannsthal, *Sämtliche Werke*, ed. by Rudolf Hirsch and others (Frankfurt a. M.: Fischer, 1975–)

Multiple references within a footnote

When more than one work is referenced in a footnote, the references should be separated with a semi-colon.

Numbers

‘f(f).’ should not be used

If page numbers are given, exceptionally, within the main text, these are preceded by p./pp., e.g. (p. 234)

For inclusive numbers, if the first number is less than one hundred, all digits are used in the second number, e.g.:

1–2, 3–24, 71–119

If the first number is one hundred or a multiple of one hundred, all digits are used in the second number, e.g.:

100–105, 300–323, 1100–1139

If the first number is 101 through 109 (in multiples of one hundred), only the digits that change are used in the second number, e.g.:

107–8, 505–17, 1006–9

If the first number is 110 through 199 (in multiples of one hundred), two or more digits, as necessary, are used in the second number, e.g.:

321–27, 411–68, 597–622, 1379–1405

Spelling and commas

British English should be used (including -ize / -ization where possible rather than -ise / -isation)

Serial commas: there is no need to insert the Oxford comma before ‘and’, i.e. Eskin, Leeder and Young

Brackets

Square brackets appear within round ones, but multiple bracketing should be avoided where possible

Hyphens and dashes

Short hyphens should be used for hyphenating and page runs, e.g. 12-14.

If using dashes for parenthesis, en dashes (i.e. of medium length –) should be used, with a gap before and after. (The long, American-style em dash is to be avoided.)

Avoiding italics

Italics should be avoided where possible, following the rule of thumb: if word is in common academic usage (e.g. oeuvre, ekphrasis), no italics are necessary; a particularly recherché term should be enclosed in single inverted commas

Repetition

The first reference to a book/chapter/article etc should be given in full and later references in an easily identifiable abbreviated form, usually the surname of the author and a short title of the work:

o) Miklautsch, ‘Salman und Morolf’, p. 301.

p) Schwietering, *Die deutsche Dichtung*, p. 79.

If referring to a different article or chapter in an edited volume that has already been mentioned, this volume should be referred to by the name(s) of the editor(s):

q) Gascoigne, ‘My Italia ’90’, in Robson and Lineker, pp. 27-36.

Ibid should be used where appropriate, unitalicized, and followed by a stop (always) and a stop and comma should a page reference be included, e.g. Ibid., p. 96.

Abbreviations

A full stop should only be added to an abbreviated word if it ends with a different letter to the non-abbreviated word. So: 'ed.', 'vol.', 'trans.' BUT 'edn', 'vols', 'St', etc.

Initials

Initials of authors/editors should be separated by a full stop and a space:

r) G. G. Gervinus

Extra information re. publication details

In giving the place of publication, English forms of place names should be used (Munich, Brussels, etc.). The abbreviated forms of American states should be used if there is danger of confusion (e.g. Cambridge, MA). For books published by the same publisher in more than one place, it is normally sufficient to refer only to the first.

Omissions

Mark omissions from direct quotations with three dots enclosed by square brackets: [...]. Treat omitted sections of text grammatically, i.e. include full stops at end of sentences and run on with a capital letter:

s) Ferguson commented, 'Wayne Rooney gets the best salary at Manchester United [...]. He used to be a good footballer.'

QUOTATIONS

Short quotations should be enclosed in single quotation marks and run on with the main text.

Long quotations (more than about forty words of prose, prose quotations consisting of more than one paragraph and verse quotations of more than two lines) should be broken off from the preceding and following lines of typescript. No quotation marks necessary. Quotations should be indented by 1cm both left and right. Verse quotations should follow the lineation and indentation of the original.

When bracketed page numbers are given in the main text, the full stop follows the closing bracket, unless the bracket appears after a set out quotation, in which case the full stop comes at the end of the quote and before the opening bracket.

COPYRIGHT

There are no hard or fast rules in either German or international law re. the length of quotation permitted, but both indicate that quotations should form part of the argument being made and be in proportion to that argument. Tighter rules apply to lyric. Authors

are therefore advised to quote sparingly and to bear the issue of proportionality in mind. In case of doubts, authors and editors should contact de Gruyter as soon as possible.

Whilst liability for copyright infringements lies with the authors (who, before publication, will be required to sign a declaration that they have obtained all necessary rights), de Gruyter reserves the right to check the material and may require authors to obtain (further) written permission for the use of material (e.g., maps, figures) for which the copyright is owned by others.

It is the author's responsibility to request any permission required for the use of material owned by others. Costs thereby incurred have to be paid by the author.

BIBLIOGRAPHY

In addition to footnotes in the running text, a bibliography appears at the end of the entire volume. In the case of edited volumes, it should be put together by the volume editors, NOT by individual authors who should follow the footnoting advice as outlined in the rest of the style sheet. In the case of monographs, the author should compile the bibliography.

For edited volumes, the bibliography should normally relate only to the author or work which is the main focus of the volume (it is sufficient to reference other texts / secondary literature in the footnotes only). In the case of monographs, however, there should be an author/work-focused bibliography (as in the edited volumes) and a bibliography that covers other cited works / secondary material. Author/work-based bibliographies should list primary and secondary works separately.

The bibliography should be formatted in the same way as the footnotes (above), except that the surname of the first author/editor (and the first author / editor only) precedes the forename/initials:

t) Chinca, Mark, and Christopher Young, eds, *Orality and Literacy in the Middle Ages: Essays on a Conjunction and its Consequences in Honour of D. H. Green* (Turnhout: Brepols, 2005).

TRANSLATIONS

Primary works

Titles of individual works, novels, films, essays, poems etc. should be given in the original language with, at the first mention only, a translation in square brackets in English. Where they exist standard published translations should be used (editors will give information about editions to be used). Titles will then be formatted as for the originals above (i.e. italics for books, single inverted commas for poems and essays etc.).

Where a primary work has not been published in translation, editors will agree a list of translations to be used uniformly throughout the volume.

Companions to Contemporary German Culture

In volumes that concentrate on a single author, the translation of main works should appear in a list at the front of the volume, thus rendering English translations in the main text superfluous. In such cases, the titles of individual poems and essays (which are not to be translated in a separate list) should nonetheless be translated in the main text.

All referring back in the main text should be to the German rather than the English title unless a particular point is being made about the translation.

Quotations

Editors should choose between two options and stick to them consistently throughout a full volume.

Option A

When close work is required on the original language, short quotations should be given in English in square brackets in the text after the original. Only the original should be enclosed in single inverted commas; titles of poems or essays should, however, be enclosed in single inverted commas in both the original and the translation. The translation of longer quotations should be placed in square brackets and indented as for quotations from the original with one line break between the original and the quotations.

Option B

If the original is less important, then the English translation only should appear in the main text, enclosed in single inverted commas. The original German should, however, be given in the endnote. It should appear after the bibliographical reference, and be separated from it by a full stop. It should be enclosed in single inverted commas. If more than one original quotation is given, these should be separated by semi-colons.

Where quotations from standard published translations are used these should be referenced as for the original. However, occasionally it may be necessary for the contributor to do their own translation or cite from another translation, in order to make a specific linguistic point.

Secondary Literature

Titles to be given in the original only. Quotations should be given in English only (and formatted as for originals above) unless a specific linguistic point is being made.